



The R. A. M. Club Magazine.

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Towards a rational system of training in Musical Appreciation.

BY STEWART MACPHERSON.

"Education is a progressive science, at present in a very early stage of development. Hence it is the duty of all the practitioners of that science to be well aware of its incompleteness, and to do something to enlarge its boundaries."—*Sir Joshua Fitch.*

Living as we do at a time when the standard of achievement in musical performance has risen by leaps and bounds, and when the acquisition of a high degree of technical proficiency is (in some quarters) by way of being regarded as the *summum bonum* of musical education, it may be well to pause for a moment and ask ourselves whither all this notable movement of our day is tending. It will, I think, be not unprofitable to consider the matter from three separate standpoints:—(i) that of the professional student, represented, roughly speaking, by the majority

of those studying at our great music-schools; (ii) that of the teacher, especially the average teacher; (iii) that of the amateur, who forms the bulk of the community.

First, then, how is this very necessary and real advance affecting our professional students? Well, of course, it has enabled them to make light of difficulties of execution such as our forefathers abandoned in despair; and we see the children of to-day accomplishing feats before which the grown men and women of a preceding generation quailed and often admitted themselves beaten. All this has been rendered possible by the truly admirable efforts of a few gifted teachers who, by reducing the *technique* of performance to a more or less exact science, have been able not only to criticize and correct the faults of their pupils, but in every case to give them a carefully-reasoned and scientific method of overcoming the difficulties, physical and mental, that crowd upon the learner at certain stages of his instrumental or vocal career. To those who have been in the van of the crusade against technical slovenliness and incompetence all honour is due for having wrought out a much-needed reform.

But—and there is a “but”—does it not appear to those of us who look a little below the surface that all this technical advance, necessary and welcome as it is, has its very real dangers in more than one direction? I think that no one who is familiar with the professional student as a class will readily affirm that the result is all net gain. My own experience is that in many cases the degree of concentration required of pupils of tender years for the overcoming of special difficulties, and the amount of time absorbed therein, are fatal to progress in true musicianship, breadth of view, and that love of music for its own sake which is the ‘sign manual’ of the true artist—to say nothing of the important matter of general education, which too often gets shamefully and culpably neglected. The piano-student of to-day, it seems to me, is in some danger of becoming as narrow in outlook, and as indifferent to the need of making himself a *good musician* as the singing-student has been in the past. Among evidences of this, one may instance the attitude of many such students at concerts; it is nearly always the manner in which the music is performed, rather than the music itself, that is the object of interest and of criticism at the time and the topic of conversation afterwards. Such *minutiae* as the proper balance of arm or the production of a special quality of tone on a given note bulk so largely in their minds that the greater and more important issues frequently get overlooked, and music, *quâ* music, becomes of secondary consideration, the faculty for appreciation and for true critical judgment becoming deadened by the attention being focussed too exclusively upon details which, after all is said and done, are only a means to an end.

Of course, I am far from saying that the musical intelligence of such students is invariably at a standstill, for, especially in our great Academies and Colleges, they are of necessity living in a more or less musical atmosphere, and from a really cultured teacher there will, too, issue a certain mental stimulus in the right direction that is of the utmost value. Through these means, no doubt, there is the chance of their absorbing ideas of sound musical judgment; but that there is room for a more systematic training of the *general body of students* in this respect by means of really interesting classes and lectures is, I submit, hardly open to question.

Let us, at any rate, endeavour to exorcise this modern evil spirit of undue specialization during the period of studentship, and encourage by every possible means the cultivation of a healthy, all-round musicianship—the only antidote to narrowness and obliquity of vision.

Secondly, how fares it with those who intend to become teachers, particularly the great majority who will have to deal with the ‘rank and file’ of the rising generation? What equipment has the average professionally-trained pianist, for instance, for this all-important duty of teaching? To say nothing of the necessary, but often disregarded question of temperament, of what really musical use is he (or she) to the person with whom he is brought into contact? With what object does he go forth into the schools and private families of the land? Is it in order to create feeble imitations of himself in the direction of *performance*? Too often, alas! this is all that is aimed at, and the result is—well, exactly what might be expected, (i) the heartbreaking murdering of many a beautiful work, and (ii) a general condition of musical apathy on the part of the pupil.

The first of these results is brought about through the often overlooked fact that it is almost impossible to attain any very high standard of technical proficiency with the limited amount of time the majority of boys and girls can give to the study and practice of an instrument during their school-days. Childhood is, and should be, the period, not of specializing in one particular subject, but of the absorbing of many kinds of knowledge and the receiving of many kinds of impressions, and it is as unreasonable as it would be unwise to devote, at that period of the child’s existence, undue attention and time to any one pursuit, save under the most exceptional and peculiar circumstances. The second result—musical apathy—is in my opinion largely due to the fact that the teacher so rarely can, and so rarely is permitted to, adopt sane methods whereby to awaken that response to music which is seldom entirely absent from the youthful mind. At present, the very thing that the average music-pupil does *not* get into touch with is *music*! If the teacher could more often play to the pupils,

in class, instead of their playing to him, and if he could illustrate and illuminate his playing by simple and judicious remarks upon the shape and the character of the music itself, more would be done to lay the foundations of a true and intelligent taste than could ever be achieved by the incessant and sterile 'grinding' at scales and pieces that now constitutes the 'music' at our schools.

Here, though, it is probable that the over-specialized professional student would find himself incompetent as a teacher; he might, it is true, be able to *play* to his pupils, but as to giving them any kind of insight into the compositions themselves, he could no more undertake such a task than he could fly to the moon! What does he know of the art in its wider aspects?—of its historical development, of the outlines of form and design, of harmonic colouring, or of the thousand and one interesting things that appeal in a very special sense to the youthful mind—as I have over and over again seen from personal experience—provided they are put forward in simple, untechnical language such as it can understand?*. If the teacher, in dealing with average pupils, could only pursue some such method as I have suggested above, he would be helping them to make acquaintance with music in the concrete, and so to gather in a store of musical impressions that would lead them far on the road towards becoming appreciative and discerning *listeners*.

And this brings me to the consideration of the position of the amateur of to-day. Now it is quite clear that the amateur, as I have already said, represents the bulk of the community—unless, that is, the present alarming increase of professional musicians should result in his being crowded out of existence! Upon the amateur depends, in the long run, the fate of music and of its exponents; the audiences at our concerts for the most part consist of amateurs, and to the verdict of the amateur, whether we like to admit it or not, we have to submit our compositions and our performances. We hear amongst professional musicians much of abuse and still more of contempt for the amateur; he is regarded generally as a fool, and we are apt to credit him with little taste and still less sense where music is concerned. And undoubtedly he needs improvement; in this we can all concur.

But is the fault all on his side? Are not we, the professed teachers and the trained artists, also to blame to some extent?

* Mrs. Spencer Curwen, in her "Teacher's Guide to the Child Pianist," well says: "The child who looks at the face of a watch, and asks to 'see the wheels go round,' does so because he feels that those wheels have something to do with the hands outside which reveal the time to his eye; and the same child will gradually learn to follow eagerly the working of figures into phrases, and phrases into . . . sentences, which make what we call music sound pleasant to the ear."

What sort of help have we given him, and how have we set about to train him in the understanding and appreciation of music? One thankfully recognizes the noble work of many a great artist in keeping the highest and purest examples of the art constantly before the public notice, but much remains to be done if our audiences are to become, not merely more desirous for music, but more discriminating in their estimate of it.

I may here say that I have much sympathy with the non-professional music-lover; as a rule he is at least as gifted with general intelligence as his brother of the craft—often decidedly more so; frequently his culture is wider, and his education more thorough. As a consequence of this, the better class of amateur approaches music in some senses from a more intelligent æsthetic point of view than the professional musician, who is often too much engrossed with technical details, either of composition or of performance. The cultured amateur regards music as one out of many means of expression by which the artist-mind 'gets out into the world'—not the *only* means—and therefore comes with a broader outlook which stands him in good stead and, in some cases, may even be the reason of his rejecting as uninspiring certain compositions which the professional mind admires for their 'musicianship,' as if that were all that were necessary for the production of a live and true art-work!

The great body of the public is, without doubt, musically ignorant; but, even here, it seems to me that it is not so much by reason of an inherent stupidity—for it is often anything but stupid in other matters—as by reason of the very imperfect and inadequate means it has had at its command for receiving enlightenment upon all that appertains to our art. What sort of training in *music* have children been given in the past, and how fares it with the present generation? They have been, and are, taught to play the piano or the violin—more or less badly, but can it be said that such teaching as they get produces real musical appreciation, save in those cases where a distinct and unmistakable predisposition towards musical impressions is observable? Even then, what does the present system of general music-teaching do for such as these? As a recent writer has truly said:—"Our so-called music-teachers rarely have any idea of the application of [sound principles] to the needs of their pupils, and if they had, the parents with whom they have to deal, it is to be feared, in too many cases would disapprove of 'new-fangled notions.' The child is sent to the teacher to be taught how to play, and the usual routine is doubtless the one to be adopted. Treat him from the start as if he were to be made a professional pianist; have him practise technical exercises and play in the class, the pupils' recital, or the school concert, as early and as often as possible. . . . Then when he finally learns that nobody

outside his own family cares whether he can play one or two degrees faster than anyone else or not, let him join the vast army of music-teachers, so-called, and commence the describing of a new circle."

No! what we need is education in *music*. The pianola will give a far better performance than the multitude of school-girls can ever hope to achieve, and the chances are that the capabilities of the mechanical instruments will be increased and improved still further. It will then be of little interest whether Angelina plays 50 notes per minute more than Lucy, for the pianola will play 500 more than either! What we need is more *Music*-teachers; of piano-teachers, singing-teachers, violin-teachers, etc., we have a plentiful supply—of all kinds—but of teachers who can really educate their pupils in music we have comparatively few. As the same writer I have quoted above goes on to say:—"Schools and colleges should consider it as much their duty to ground their pupils in appreciative love for good music as for good pictures, good architecture, and good literature. It is a small matter whether [the pupils] learn to play, sing or compose. It is a great matter whether they learn sympathetically to understand." It should be recognised that the average school-girl or school-boy does not grow up in the musical atmosphere of one of our great Academies or Colleges; and, consequently, the amateur as a rule has simply to pick up what he can, and all that he can, from fitful and intermittent attendance at concerts—not always of the best—uncertain what to listen for or how to listen. And yet he is expected to evince sound taste, and we rate him in no measured terms for not admiring our symphonic poems!

That this is unreasonable would seem almost self-evident, and it is on this ground that I plead for more training in musical appreciation—less playing, more listening. It is no more absolutely essential that one should himself be able to play in order intelligently to understand, given judicious guidance in this all-important matter, than that he should be able to write verses before he can hope critically to enjoy beautiful construction in a poem, or be able to design an arch before he can gain a sound and even intimate knowledge of the characteristics of the various styles of architecture which he will find in our cathedrals and other public buildings. I grant that all that he can do in playing, or even in composition, is so much to the good, and I would give every boy and girl the opportunity of learning some instrument; but my point is that the power of true appreciation of music is not, in the first place, dependent upon the amount of executive skill thus acquired. This may conceivably be almost *nil*, without impairing the critical faculty, provided that from early days the student has been brought into touch with the best in our art, and—what is vitally necessary—has had the same sort of sensible

elucidation of its design and purport as would be given to him in connexion with literature or the other arts in the best schools and the universities of our land.*

Canon Lyttelton, the present headmaster of Eton, is reported to have said recently that "Music is to be the grand subject of education in the 20th century." Now, unless this was intended as humour or as sarcasm we may be quite certain of one thing, and that is that he did not have in his mind an extension of the senseless 'hammering' at piano-playing now prevalent in schools, with no greater mental stimulus than such work (if it can be called by such a name) can supply to our young people. No; his *dictum* must surely imply much more than this; it must mean that he, as an educationist, sees that our art, on its more intellectual side, supplies a groundwork of training as effective in its way as that afforded by literature or the other arts. But, surely, here almost everything has yet to be done, for "broadly speaking, music has so far been the inheritance of a few, and, except in the most superficial way, our education of the present day fails to impart that sort of training which is an essential condition for any intelligent appreciation of the higher forms of music. The laws of musical form or design, of harmonic colouring, the outlines of musical history and development—these things are just as vitally necessary for the rational enjoyment of music as are the perception of line and form and colour for the appreciation of a great picture. Yet, so long as we persist in teaching our boys and girls to play and sing, without giving them this essential education in the vital facts of music, we are simply giving them a possibly useful course of finger and hand gymnastics, with, in some cases, a certain amount of emotional development; but we are *not* training them to become intelligent *listeners*, or enabling them to make in their after life any extended acquaintance with that great literature of music which should be open to all."†

After all, the majority of the community must be listeners, and surely some attempt should be made without delay in the direction, not only of careful and systematic cultivation of the ear from early childhood—which is the basis of all else, but also of a sensible and well-considered training in this 'art of listening,' instead of leaving everything to chance, haphazard, as is the

* Here the 'Pianola' may have a useful future in Musical Education. I myself am using it in connexion with certain lectures to the girls of an important school in London. The girls cannot possibly play many of the works upon which I lecture, but they study them between my visits by means of the Pianola, and so get to know the substance of the music before I play it to them and talk about it.

† From a recent article in "The Crucible," a Catholic Magazine of Higher Education for Women.

case at present. One thankfully sees signs here and there of an awakening to this aspect of things, and one notes with interest that in America something is already being done on this side of the question by the College Entrance Examination Board and the New England Examination League, which include representatives from Harvard and Columbia Universities.*

I am convinced that the successful and influential teacher of the future (I am excluding the few 'specialists' in all departments, for whom there will be of necessity a steady, if comparatively limited, demand) will need to be, less a technical trainer of fingers or vocal chords, than a musician of wide general knowledge;† not a mere craftsman, but one who can talk to his students capably and interestingly about all sorts of music, and who can by his remarks and his own performances reveal some of the more subtle and intellectual beauties of the music, and by this means assist in the laying of a true foundation, not only of taste, but of real critical judgment. Of course, all this seems very far off when we consider what obtains at present; but signs are not wanting of a move in the right direction. My own experience bears this out, and only recently I have had most interesting and helpful talks with one or two prominent head-mistresses on the subject, which have led me to believe that the time is ripe for a 'forward movement' in the matter.

In conclusion: I quite realize that the appeal of music is, in the last resort, psychological; some natures are more susceptible to this appeal than are others, and in some few instances, it may be, the soul does not respond to music at all. Moreover, amongst musical folk, a work that is sympathetic to one is more or less antipathetic to another, and so on. For these ineluctable facts there is no explanation lying on the surface; but it is none the less true that the deeper cultivation of the intellectual appreciation of music amongst our young people will not only give those to whom music does appeal a surer basis for their opinions, but will provide an antidote to that kind of neurotic emotionalism which, more than anything else, tends to discredit music—and some musicians—in the eyes of many persons of wide culture and deep thinking.

It may be urged that my remarks have, so far, been largely "destructive" in their bearing; but in order that I may not be

* The subject of "Musical Appreciation" qualifies amongst the usual subjects of History, Literature, Languages and Mathematics, for entrance into college. The scheme set forth by the authorities is most interesting and instructive.

† Of course, it must not be supposed that I in any way underrate the great and manifest importance of intelligent methods on the *executive* side; I am for the moment assuming that the equipment of many of the younger teachers will, in this respect, be more or less adequate to the demands made upon it.

accused of a mere passionate desire for pointing out defects, I hope to give, in the next number of the R.A.M. Club Magazine, a rough outline of a rational system of class-work in music by which, at least, the intelligence of the mass of our young people might be awakened, and which, in the hands of the right kind of teachers, might lead to a saner and more fruitful treatment of the subject, from which permanent results in the direction of true appreciation might be hoped for.

The Life of William Sterndale Bennett.*

The recent published biography of the fourth Principal of the Royal Academy of Music is a work that has long been waited for. Over thirty-three years—more than a generation—have elapsed since he died, and hitherto a really authoritative account of his career has been lacking; now, however, his son Mr. J. R. Sterndale Bennett has produced a Life which is a model of its kind. Biographies by relations are seldom entirely satisfactory, for the reason that kinship has a natural tendency to warp the judgment, but in this instance the author is throughout so scrupulously careful to keep his sonship in the background, that if one had not looked at the title-page it would be well nigh impossible to guess that a son was here writing of a much loved father. The result is a work which, executed in perfect taste, possesses a singularly intimate charm for all interested in the course of English music during the last century, and especially for those connected with the old School of Music which for over eighty years has carried on its beneficent mission in Tenterden Street.

Bennett, who was born in Sheffield in 1816, was early left an orphan, and was brought up by his grandfather. After being a chorister in King's College, Cambridge, he was, in 1826, accepted as a boarder free of charge at the Royal Academy of Music; as the funds were very low at that time, it is evident that his musical ability must have impressed the Directors. In deference to the desires of his grandfather he made the violin his principal study, but he was so little attracted by that instrument that it was not until he exchanged it for the pianoforte that he began really to make the best use of his time. The latter instrument had been only a second study, but he had unobtrusively made great progress with it, and after the change had been effected he practised to such purpose that when at the end of 1831 he played Hummel's Concerto in A flat, everybody was taken by surprise. John Field, no mean authority, who was present, made the remark "That *little* fellow knows what he's about."

One is tempted to quote extensively from the account of his Academy days, but must refrain, only mentioning that Bennett was a student for the long period of ten years. During the latter portion of this time he was allowed the unique privilege of a private sitting room. That room is now incorporated in the Concert Room. After visiting

* By his son, J. R. Sterndale Bennett (Cambridge, The University Press, pp. 471 + xvi. Price 12/6 net.

Germany on the invitation of Mendelssohn, who had been much attracted by him both personally and musically, he settled in London in the exercise of his profession, and was placed on the staff of the Academy. Like many another, he met his affinity within the walls of that Institution, and in 1844 married Miss Mary Wood.

The reader must be referred to the book itself for an account of Bennett's connection with the Philharmonic Society, the historic quarrel with Costa, the foundation of the Bach Society, and his election as the Professor of Music at Cambridge in 1856 in succession to T. A. Walmisley. In 1858 he severed his connection with the Academy as a protest against an ill-advised action on the part of the Earl of Westmorland, and did not return for eight years, when he was prevailed upon to accept the Principalship. The fortunes of the Academy were then at a low ebb and it was indeed proposed to hand back the Charter to the Crown. The post of Principal was one that offered no attractions in the circumstances, but Bennett could not resist the call of duty, and he applied himself sedulously to the task of placing the Academy on a firm and permanent basis. How well he succeeded we all know. With the whole-hearted support of the Professors, he fought an unfriendly Government, coaxed and coerced refractory Directors, and literally saved his Alma Mater from extinction. The whole story may be read in detail in Mr. J. R. Sterndale Bennett's pages. If to-day the Institution is vigorous and flourishing it is primarily due to the self-sacrificing efforts of William Sterndale Bennett, whereby his successors have been enabled to raise it to a pitch of unsurpassed efficiency. To say that he was idolised is but a feeble way of stating the regard that was entertained for him in the Academy, and when he died on February 1st, 1875, everyone there felt as if he had lost a beloved friend.

It only remains to say that the book is excellently printed and bound, and that it has several illustrations including a fine photograph of the well-known painting by Millais, an engraving of which hangs in the Academy Concert Room.

J.P.B.

Mems. about Members.

Cordial good wishes are offered to Miss Mary Wheldon, Miss Elsie Horne and Mr. Lionel Bingham who have, since the last number of the Magazine, entered into the "holy estate of matrimony."

Mrs. W. H. Mortimer (Miss Dinah Shapley) has been presented with a beautiful silver tray in commemoration of her services as pianist during the last 16 years to the Torquay Musical Association.

The Alma Mater Choir gave a Concert at Bechstein Hall on Feb. 3rd, assisted by Miss Carmen Hill and Miss Marian Jay. Mr. H. R. Evers conducted.

Mr. George Aitken gave a Pianoforte Recital at the Hampstead Conservatoire on February 27th, when the programme included four piano pieces and two songs composed by the recitalist.

Three of Mr. Tobias Matthay's pupils have given their first public piano recitals in London since our last issue, viz: Miss Myra Hess, Miss Hilda Saxe and Miss Marjorie Wigley, all of whom are ex-R.A.M. students.

Mr. H. V. Jarvis-Read's "Five Impressions" and his "Humoreske," for the pianoforte were played by Mr. Arthur Newstead on his tour which commenced on March 12th. The "Impressions" were also played by Mr. Joseph Holbrooke at the Salle Erard on March 27th.

Mr. Reginald Steggall's "Variations on an Original Theme" were played under his bâton at the Classical Concert at Bournemouth on February 17th.

A Lecture entitled "Notes on Preparation for the L.R.A.M. Diploma in Pianoforte-playing" was given before the Members of the Hull Section of the I.S.M. by Mrs. Russell Starr on February 22nd.

At the Herts and North Middlesex Musical Festival held at the Alexandra Palace on Feb. 27th, 28th and 29th, Mr. H. J. Timothy's class at the Girls' High School, Stroud Green, N., won a first prize (silver cup), the Holy Trinity Church Choir took a second prize and mounted bâton, and the Stroud Green Choral Association secured a second prize. All were conducted by Mr. Timothy.

At a Musical Evening of the Society of British Composers, held at Messrs. Novello's on March 3rd, Mr. York Bowen's Fantasia for four violas was played by Messrs. L. Tertis, E. Coates, J. T. Lockyer and Miss P. Mitchell.

The Tunbridge Wells Vocal Association, conducted by Mr. W. W. Starmer, performed "The Kingdom" by Elgar on March 30th.

Mrs. Knatchbull (Miss Dora Bright) gave the last of her three Pianoforte Recitals at the Broadwood Rooms on January 22nd. The programme included her setting of six of Stevenson's "A Child's Garden of Verses."

Mr. E. G. Croager conducted Concerts of the Philomel Choral Society on Feb. 10th, of the Amersham Choral Society on Feb. 28th, and of the St. Paul's School Musical Society on April 1st. He also presided at the organ at the Handel Society's Concert at the People's Palace on February 15th.

Mrs. Russell Starr gave a Lecture-Recital on Chopin at the Hull College of Music on April 4th.

The Colet Orchestral Society gave a Concert in Kensington Town Hall on May 6th, conducted by Mr. W. Frye Parker. Miss Carmen Hill was the vocalist, and Mr. Septimus Webbe was solo pianist.

Dr. Frederic H. Cowen is about to become a Benedict, his engagement to Miss Frederica Richardson being announced. The good wishes of his friends will attend him.

A pupil of Mrs. Russell Starr, Miss Gwendda Davies, eleven years old, has gained a gold medal given by the Associated Board.

Mr. Oscar Beringer's "Fifty years of Pianoforte Teaching and Playing," has been published with illustrations, by Messrs. Bosworth & Co., and has reached a third edition.

Three of the Philharmonic Concerts this season have been conducted by Mr. Henry J. Wood.

Under the direction of Mr. Reginald Steggall, a performance of Brahms' "German Requiem" was given in Lincoln's Inn Chapel on February 16th.

The Wessely Quartet gave a Concert in Bechstein Hall on Feb. 5th.

Mr. John Francis Barnett's Cantata "The Building of the Ship" was performed by the Mannamead Choral Society, Plymouth, on February 19th.

After a trial extending over five days the libel suit brought against Dr. W. H. Cummings by Mr. Joel Horspool ended in a verdict being given for the defendant.

Among the singers engaged for the next Norwich Festival are Miss Elsie Nicholl, Mr. Ffrangon Davies and Mr. F. B. Ranalow.

At the South London Musical Festival held in March, among the adjudicators were Messrs. A. Randegger, Ernest Fowles and Alfred Gibson.

Sir Alexander C. Mackenzie occupied the chair at a meeting of the Concert Goers' Club at the Academy on February 25th, when a Paper was read on "Joseph Joachim as a Composer," by Mr. J. A. Fuller Maitland.

Mr. Reginald Steggall has been appointed an Examiner to the Associated Board.

The recent production of "Romeo and Juliet" at the Lyceum included the incidental music by Mr. Edward German.

An Address and Presentation will be made to Dr. W. H. Cummings at a Banquet to be held at De Keyser's Hotel on June 23rd.

On March 1st Mr. John Thomas attained his 83rd birthday.

A Pianoforte Recital by the pupils of Mr. John Francis Barnett was given at the Guildhall School of Music on March 20th.

On March 26th Mr. York Bowen's new Violin Concerto in C was produced at the Philharmonic, Mr. Lionel Tertis being the soloist.

Some articles written for the *Queen* newspaper by Mr. George Aitken on "Tobias Matthay and his teachings" have been reprinted in pamphlet form.

Mr. York Bowen gave a Chopin Recital at Æolian Hall on April 7th.

At the Empire Concert at the Albert Hall on May 23rd, the programme included Sir A. C. Mackenzie's "Empire Song" and Mr. Edward German's Welsh Rhapsody.

Mr. Charlton T. Speer has been elected a Fellow of the Royal Academy of Music.

Mr. Stanley Hawley, the Musical Director at the Kingsway Theatre, has a pianoforte and a double quartet of strings in place of the usual orchestra, movements from standard chamber music being played at every performance.

Mr. Lionel Tertis is about to join the Hess-Schroeder Quartet at Boston, U.S.A.

Bach's B minor Mass was conducted by Mr. Allen Gill at the Alexandra Palace, on March 28th.

Mr. Benno Schönberger gave a pianoforte recital at Bechstein Hall on May 14th.

Mr. Frederick Moore gave a Chopin Recital at the Victoria Rooms, Bristol, on May 5th.

Miss Margaret Gyde (Mrs. Leedham Crowe) played at Æolian Hall on Feb. 3rd, and gave a Concert at the Austral Club on Feb. 4th, and another at Victoria Hall, Archer Street, for the Bayswater Habitation on February 13th.

Two orchestral works by Miss Ivy Clayton were produced at the St. James's Hall Promenade Concerts during May; on the 8th an "Élégie" and on the 20th an Overture in B minor.

Mr. Hans Wessely was one of the adjudicators at the Feis Ceoil held at Dublin in May.

Club Doings.

LADIES' NIGHT.

A Ladies' Night was held at the Academy on Saturday, Feb. 29th, the guests to the number of 119 being received by the newly elected President, Mr. E. E. Cooper, who was assisted by Mrs. Cooper. For the first part of the evening the following programme was performed:

Mr. EDWARD ILES sang—

- | | |
|---------------------------|-----------------|
| (a) "Ständchen" | <i>Brahms</i> |
| (b) "Der Nussbaum" | <i>Schumann</i> |
| (c) "Annice" | <i>Sydenham</i> |

Miss CARMEN HILL sang—

- | | |
|------------------------------------|-----------------------------|
| (a) "The Stars of Paradise" | } <i>Hubert Bath</i> |
| (b) "A Song of May" | |
| (c) "Amber Eyes" | |
| (d) "The Bells of Youth" | |

Mr. EFREM ZIMBALIST played—

- | | |
|-------------------------------------|------------------------|
| Violin Suite (two movements) | <i>A. C. Mackenzie</i> |
|-------------------------------------|------------------------|

Accompanied by the Composer.

Miss MARY MACKENZIE recited—

"Stage-struck"

Mr. REGINALD DAVIDSON sang—

- | | |
|------------------------------------|---------------------------------|
| (a) "When in disgrace" | } <i>A. C. Mackenzie</i> |
| (b) "Shall I compare thee?" | |

(From "Three Shakespeare Songs")

Mr. EFREM ZIMBALIST played—

- | | |
|--------------------------------------|-----------------|
| "Aria" | <i>Goldmark</i> |
| "Introduction and Tarantelle" | <i>Sarasate</i> |

Accompanied by Mr. SEPTIMUS WEBBE.

After the interval Mr. Astley Weaver gave an original Humorous and Musical Recital, which afforded much amusement.

Organ Recitals.

Balfour, H. L., Colston Hall, Bristol (April 11th).

Gostelow, Fred, Parish Church, Luton (Jan. 23rd);

St. Peter's Dunstable (Feb. 27th);

Union Chapel, Luton (March 26th);

St. Stephen's, Walbrook (May 6th, 13th, 20th & 27th).

Hart, Leonard, St. Peter's-upon-Cornhill (Feb. 4th);

Ladbroke Grove Baptist Chapel (March 12th);

St. Stephen's, Westbourne Park (March 25th, April 1st and 8th).

Read, Ernest, Holy Trinity, Guildford (Feb. 29th).

New Music.

Farjeon, Harry,

Tone Pictures, Book II., for pianoforte ... (Augener, Ltd.)

Foster, Myles B.,

"Upon the first day of the week," Anthem ... (Novello & Co.)

Jervis-Read, H. V.

Five Impressions for pianoforte ... (Breitkopf & Härtel.)
Two Miniatures for pianoforte ... (Vincent Music Co.)
Humoreske for pianoforte ... (Forsyth Bros.)
"The Stranger," Song ... (C. Woolhouse.)

Johnson, Noel, "Nightfall," Two-part Song ... (Vincent Music Co.)

Mackenzie, A. C., "An Empire Song" for S.A.T.B. ... (Novello & Co.)

Zimmermann, Agnes, "Hymn of Trust," Sacred Song for
Contralto or Baritone, also S.A.T.B. ... (Novello & Co.)

Our Alma Mater.

An Organ Recital was given in the Concert Room of the Academy on February 10th. Miss Kathleen Robinson presented Liszt's Prelude and Fugue on the name of Bach, and Mr. Gilbert Ledger played the Toccata and Fugue in C by Bach. Later on Mr. Ralph Letts was heard in a Theme and Variations by Thiele. The first movement from a symphony in G minor by Widor was brought forward by Miss May Matthews. The last two movements of Rheinberger's Sonata in E minor (Op. 127) were played by Mr. George Swidenbank. Vocal music was included in the programme. Miss Margaret Llewellyn presented Gounod's "O Divine Redeemer," while Miss Dora May sang "Herr, denn ich tief in Herzen trage," by Hiller. Two trios by Sir Edward Elgar, "Snow" and "Fly, singing bird," for ladies' voices, were performed by the members of Mr. Walter Mackway's part-song class, other students having charge of the accompaniments for violins and pianoforte.

At the Students' Chamber Concert in the Queen's Hall, on the 19th February, an Introduction and Ballade from a Suite for violoncello and pianoforte, by Miss Katharine E. Eggar was introduced. Mr. B. Walton O'Donnell played the violoncello and Miss Eggar herself played the pianoforte. The other new composition heard consisted of the *Allegro Tranquillo*, *Molto Appassionato*, and *Allegro con Energia*, from a Sonata in D for pianoforte and violin, by Mr. Morton F. G. Stephenson, which was rendered by Miss Mary Burgess and Mr. Urik Tschalkowsky. In Bernhard Sekles' Serenade for eleven solo instruments, Op. 14, the parts were allocated as follows:—flute, Miss Edith Penville; oboe, Miss Leila Bull; clarinet, Mr. H. W. Stutely; horn, Mr. F. J. Hambleton; bassoon, Mr. J. H. Alexandra; harp, Miss Grace Maxted; first violin, Miss Elsie Owen; second violin, Miss Irene le Brun; viola, Mr. Eric Coates; violoncello, Mr. John Mundy; and double bass, Mr. Paul J. Stanley. Another unusual feature was Popper's Requiem for three violoncellos, played by Miss Stella Fife, Miss Audrey S. Whitaker, and Mr. H. W. Lodge. The Andante con Variazioni and Finale from Beethoven's Quartet in A major, Op. 18, No. 5, for two violins, viola and cello, were played by Mr. Samuel Robinson, Mr. Raymond Jeremy, Mr. Eric Coates, and Mr. John Mundy. Miss Carina Scott sang Gounod's "Perchè piangi?" and Mr. Thomas Gibbs sang an aria from Verdi's "La Forza del Destino." Verdi's "Ritorna vincitor," from "Aida," was performed by Miss Mary Fielding, and Miss Dora May sang Hiller's "Lord, whom in loving faith I follow." Miss Jessie Sherrard and Mr. Carlton Brough sang a couple of duets by Saint-Saëns. Amongst the instrumental soloists who appeared, mention must be made of the performance of d'Albert's

arrangement of Bach's Prelude and Fugue in D, by Mr. Reginald Biggers. Miss Helen M. Dodd played Chopin's Ballade in A flat, and the concert concluded with Saint-Saëns' Variations on a theme by Beethoven (Op. 35), for two pianofortes, played by Master Frank Hutchens and Miss Evelyn Dawkin.

The Orchestral Concert took place at Queen's Hall on March 31st. The programme opened with Dr. F. H. Cowen's Orchestral Poem, "A Fantasy of Life and Love," which was played by the Orchestra, Sir Alexander C. Mackenzie conducting. The pianists who appeared were Miss Cordwell, who presented the first movement from Schumann's pianoforte Concerto in A minor, and Master Francis Hutchens, who gave the first movement of Grieg's pianoforte Concerto in A minor. Miss Juliet Capron was the soloist in Max Bruch's violin Concerto in G minor. Among the vocalists were Miss Clara Butterworth, who sang "Fidelity," a MS. song by Mr. Montague Phillips, and Miss Hetty Franklin who brought forward the Air "Let the Bright Seraphim," Mr. John Solomon furnishing the trumpet obbligato. Miss Edith Kirk sang the Recit. and Air "Di tanti palpiti," from Donizetti's "Tancredi." The sextet from "Lucia di Lammermoor," "Chi mi frena," was rendered by Miss Mary Fielding, Miss Dorothy Webb, Messrs. Maurice D'Oisly, J. McNaughton Duncan, C. Pearson, and H. Sanders. A Polka for orchestra, by Smetana, closed the proceedings.

Academy Letter.

As a Memorial to our late Chairman of Committee, Mrs. Thomas Threlfall has generously bestowed the following gifts upon the Academy:—

- 1.—A Scholarship providing the holder with three years' free instruction at the R.A.M. (the subject being chosen by the Committee).
- 2.—An Annual Subscription of Ten Guineas to the Students' Aid Fund.
- 3.—About £80 annually to be used for purposes selected at the direction of the Committee.

Mrs. E. Roller has founded a prize of Five Guineas, in memory of her husband, to be known as the Alexander Roller Memorial Prize. It will be awarded annually by the Principal to that Student, male or female, who shall in his opinion have shown the greatest merit during the current Academic year as a pianist, and especially in the rendering of compositions by Ludwig von Beethoven. This newly established Prize will be awarded for the first time on Prize Day, 17th July.

Mr. F. de Asarta, whose connection with the R.A.M. dates back to 1879, has unfortunately been obliged to resign his position as Professor of Italian owing to failing eyesight. Mr. F. Rossi has been appointed in his stead.

The following elections have taken place:—*Fellows*: Charlton Templeman Speer and Arthur Payne. *Associates*: Ethel H. Hedwig Hantke, Marjorie O. Hayward, Lylie H. S. McGrath, Frank Percival Driver and Irvin Wooler Moore. *Honorary Member*: Henry J. Edwards.

The premature death of Victor Harris, the youthful and promising Associated Board New Zealand Exhibitioner which took place during

the Easter Vacation was a particularly sad event. Apparently in the best of health at the end of last term his death came as a great shock to his many friends at the Academy. His professors were represented at the funeral by the Curator and Mr. Thomas B. Knott, Mr. Wessely being prevented from attending through illness.

M. Godowsky honoured the Academy by kindly giving a Recital to the Students on May 11th. His renderings of works by Schumann, Beethoven, Mendelssohn, Brahms and Chopin, and a transcription of his own was greatly appreciated by his enthusiastic audience. At the conclusion of the Recital the Principal offered the grateful thanks of the Committee and Students for the superb performance of the classical masters, and made special reference to the magnificent technique exhibited in the pianist's brilliant transcription of "The Blue Danube." "M. Godowsky," said the Principal, "has proved to be as modest in nature as genuine in his Art." The delighted audience vociferously endorsed the remarks.

Full particulars of the Terminal Chamber and Orchestral Concerts will be found on page 14.

The following Scholarships and Prizes have been awarded :—Stern-dale Bennett Scholarship, Sidney Rosenbloom. Parepa-Rosa Scholarship, Catherine Marjorie Walker. Thalberg Scholarship, Francis Hutchens. Thomas Threlfall Scholarship (first competition), Horace E. Perry. Sterndale Bennett Prize, Helen M. Dodd. Louisa Hopkins Memorial Prize, Helen M. Dodd. Goldberg Prize, Thomas Gibbs. Charles Mortimer Prize, Christian Carpenter.

Competitions for the the Ada Lewis (5), Henry Smart, Baume (Manx), John Thomas Welsh and Maud Mary Gooch Scholarships and the Stainer Exhibition will take place in September next. Full particulars may be had of Mr. F. W. Renaut.

W.H.

Future Firtures.

SOCIAL MEETING (Ladies' Night), Wednesday, 17th June, 1908, at 8 p.m.

ANNUAL DINNER, Wednesday, 15th July, 1908, at 7 p.m.

Notices.

1.—"The R.A.M. Club Magazine" is published three times a year, about October, January and May, and is sent gratis to all members and associates on the roll. No copies are sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, Wilton House, Longley Road, Tooting Graveney, S.W.

By order of the Committee.